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## AMERICAN ART NEWS

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15-17 East 40th Street

REGINALD TOWNSEND, Secretary.

15-17 East 40th Street

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### ARTISTS BARRED FROM SHOW

We give space today to the letters of William Zorach and Max Weber, expressing their natural resentment and indignation, and voicing also the feelings of their fellow American artists, who, with them, suffered the exclusion of their works from the recent exhibition of modern American pictures at the Luxembourg Galleries in Paris, following an invitation from the American committee which formed the display, to contribute representative examples of their work, and their acceptance of said invitation and the sending of said examples.

We are pleased to note from the letter, also published today, from the American committee on the exhibition, that this committee is evidently not to blame in the matter, and has already sent a protest to the French Fine Arts Administration, which it states, "Assumes full responsibility for this action (exclusion)."

While it would seem as if the American committee, whose representative and president, William A. Coffin, and, if we mistake not, its secretary, Ernest Rosen, were in Paris when the pictures were received and hung, might have acted at the time of the astonishing performance on the part of the French Fine Arts Administration, and should either have declined to have the display held at all under

such unfair treatment of their fellow artists, who they had themselves invited to participate, or at least might have notified them of this performance and not have waited for the justly aggrieved painters to discover the fact themselves—we are gratified to have the facts in the case and to know that the American committee is not as culpable as it would otherwise appear to be. If it is any consolation to Messrs. Zorach, Weber and their fellows they should know that the Luxembourg Exhibition itself was a dire failure, in that it was not truly representative of modern American painting and failed to interest Paris about as badly as has the current exhibition of modern French painting at the Metropolitan Museum failed to interest or excite New York.

"May we not," with all modesty suggest to the aggrieved American artists that before they fulminate against the French Fine Arts Administration they should make an "investigation of the activities as to the Luxembourg display of the organization of American artists resident in Paris?"

We strongly suspect that in this quarter the "Nigger in the woodpile" will be found. Mr. Coffin should be able to throw some light on the perhaps concealed dusky culprit.

### CORRESPONDENCE

"Modernists" Protest Exclusion of Works  
Editor AMERICAN ART NEWS,

Dear Sir:

All the pictures of the artists of the ultra-modern schools which were sent to Paris at the invitation of the French Government to be hung in the Luxembourg in an exhibition of representative "American" art, were finally excluded from the exhibition as hung. This fact was definitely brought out at a meeting of the American art committee, which selected the exhibition, at the home of the committee's president, W. A. Coffin, Dec. 31 last. As a result, a letter of protest has been sent to Max Weber, the "modernist" member of the committee, whose own picture also was not hung, by some of the excluded artists. This is the letter:

54 Charles St., N. Y. C.,  
Dec. 29, 1919.

"Dear Mr. Weber:

"We, the undersigned, have learned with utter amazement and indignation that the Luxembourg Museum did not hang the paintings invited and unanimously approved by the entire committee.

"Still more are we amazed to learn that your own picture was similarly rejected—and you a member of that very committee! To the committee, formally, we find ourselves unable, by rules of courtesy, to make any protest, except one of silence.

"To you personally, however, we can address ourselves and express our utmost scorn and condemnation of the treatment that has been accorded by the Luxembourg authorities to American paintings, officially invited and approved of by a representative and duly appointed American Art Committee.

"We equally condemn the supine attitude of the Paris representatives of this committee. They were faced by the alternative of either agreeing to the elimination of these pictures, or of having no exhibition at all. They took the easy and less honorable course.

"As a matter of simple courtesy to the American committee every one of the pictures, under the circumstances, should have been hung without a whisper of disapproval.

"As it is not only has your committee been scornfully overruled, but the French authorities have dealt an insulting blow (fortunately a very ineffectual one) to the modern art movement in America, which is attempting to free itself from the bonds of convention, and thus give freer art expression to modern life and times.

No doubt, in course of time, we will hear from your committee; we feel, however, that you ought to know our sentiments, and so we give them to you.

"Very cordially yours, (signed by) Bernard Gussow, William Zorach, Louis Bouche, Alfred H. Maurer, Joseph Stella, Henry L. McFee and Andrew Dasburg."

Mr. Weber had this information to add

to the above: About a year ago the French Government invited the American artists to hold an exhibition in a gallery of the Luxembourg. A committee was chosen in America, of which W. A. Coffin was appointed president, and Ernest Rosen general secretary, by M. Cortot, representing the French Government. This exhibition was understood to be representative of all phases of American art. The pictures were voted upon and unanimously chosen by the entire committee, at which meeting it was understood that the exhibition, as chosen, was fixed and final. The exhibition was held in Paris during the months of October and November, but is was only recently learned through private channels that the pictures of the ultra-moderns were not hung. These rumors were verified at a meeting of the entire committee held Wednesday evening, Dec. 31 last.

### A Fiery Protest.

Editor, AMERICAN ART NEWS:

Dear Sir—An exhibition of American art was recently sent to Paris at the invitation of the French Government. In it were a number of pictures by the modern men here, including myself. Confirmation of the report that the work of nine of the younger men has not been hung and has not been listed in the catalog has recently reached us. Certainly the matter should be investigated and we should know whether this is an insult on the part of the French, or of unfair play on the part of our own countrymen.

Yet, after all, what is the difference if these works were not hung in the Luxembourg after they were invited? What does it matter if these pictures were put in a dark corner for the time being? It is a very small incident in the life of a work of art.

But there is one thing which we of the younger generation of painters have learned by this experience, and it is only by such hard knocks and such ostracism that we will learn the lesson and that is: never to trust our souls in the hands of our enemies. We younger painters have been too generous in the past, we have still kept a little hope in the older institutions. Moments come when they accept our work with a smile and we become hopeful and friendly towards them, but when our backs are turned they only knock us down again. We have nothing against the individuals or the institutions of the past. Nevertheless a condition exists of which they are a part, and the only method with which to combat that condition, is to fight it with a weapon just as good as theirs and even better. The younger generation of painters and sculptors must organize to combat this peril, if they have any hopes of an artistic expression here in the future. Men of the younger generation, we are here in America—in America lives our hope and our future. The Old World is dead; it is covered with intellectual, material and spiritual ruin. We cannot turn to Europe as in the past. We must live and develop here. The only thing for us to do is to form an organization which will give us the power to fight the deadly influence of a dead past. This we must do collectively, with our hands and brains, sinking our personal differences and not sitting in judgment one upon another, but in a spontaneous grouping of our common interest.

We are living in a new Renaissance—the Renaissance of the Twentieth Century. Some will deny this and say this is merely an age of bad taste of the nouveau riche. But I say no greater possibilities have ever existed for a great art age than today, and I say more, it does exist here this moment. Michael Angelo and Leonardo di Vinci lived in an age just as tumultuous and pregnant of change. It is in such ages when a spirit moves through the race and the life impulse beats to a quickened rhythm that great things come out of men in art and in the various phases of life. So intensely individualistic has been the attitude of the younger men that we have been solitary souls at the mercy of the older institutions. It is not necessary that we submerge this individuality to organize. It is rather that a common interest should draw us together. Let them say we are a "new Academy," but let us show them that an organization of artists can exist whose aims and ideals are towards the advancement of art and the art life of race and not purely inspired by selfish and business motives.

Respectfully yours,

William Zorach.

N. Y., Jan. 6, 1920.

### American Committee Acts

Editor AMERICAN ART NEWS

Dear Sir:

The following letter has been sent the ten painters whose pictures were not placed in the recent American Art exhibition at the Luxembourg, Paris:

New York, January 2, 1920.  
Esq.,

Dear Sir:

At a meeting held Wednesday, Dec. 31 last of the Committee for the exhibition of American Art at the Luxembourg, Paris, at

which the following members were present: Messrs. Coffin (in the Chair), Jones, Rosen, Lie, Ryder, Bellows, Blashfield, Crisp, French, Henri, and Weber—it was unanimously voted that a letter be sent to you, expressing the sincere regret of the Committee that certain pictures were not placed in the exhibition, among which was your picture, entitled \_\_\_\_\_, owing to the refusal of the French Administration of the Fine Arts to include it. The French Administration of the Fine Arts assumes full responsibility for this action.

As the pictures referred to were accepted by us in good faith and with every expectation that they would be placed, it was also voted that a letter from this Committee to the French Administration be sent, to convey a protest against this action; and this is being done.

Very truly yours,

(Signed) Ernest T. Rosen,  
General Sec'y.

(Signed) Jonas Lie and C. F. Ryder,  
Committee Secretaries.

### OBITUARY

#### Albert C. Fauley

Albert C. Fauley, portrait and landscape painter of Granville and Columbus, died Dec. 15, last, in Columbus, O. He was born in Fultonham, Ohio, in 1859 and studied in Phila., Chicago and Paris. For many years Mr. Fauley was instructor of the life classes at the Columbus Art School, and was a teacher of many of the younger generation. He was a member of the Society of Western Artists, the League of Columbus Artists, the Pen and Pencil Club and has exhibited in the National Academy, the Pa. Academy and the Corcoran Gallery. During the incumbency of Governors McKinley, Campbell and Bushwell, Mr. Fauley painted their official portraits for the state. Together with Mrs. Fauley, also an artist, Mr. Fauley did much for art in central Ohio.

### ART BOOK REVIEW

ANTIQUE JEWELRY AND TRINKETS, by Fred W. Burgess, with 142 illustrations. The Home Connoisseur Series, pp. 399, G. P. Putnam's Sons.

The present volume is based upon European research and will afford those who are interested in antique jewelry and trinkets much valuable information. Mr. Burgess takes a broad and comprehensive survey of his subject and has something to say regarding prehistoric ornaments, Egyptian and Assyrian jewelry, Greek, Etruscan, Phoenician, Celtic gold, Roman art, mediaeval art, century and Victorian jewelry, gems and precious stones, gem-cutting, pastes and artificial gems, cameos, enamels, rings, beads and necklaces, fans, Pinchbeck, Royal and Ecclesiastical jewels, miniatures, mosaic, amber, Oriental jewelry, jet and coral, and a long line of odds and ends. The author gives an interesting account of the early wearing of jewelry and of the craft, and a resumé of the precious and semi-precious stones used in jewelry forms another interesting chapter in the volume.

The primitive watch keys reproduced are interesting, and much is said regarding the early use of amulets and charms, from which it appears that the swastika was popular at least three thousand years ago. The cross is another symbol that entered largely into antique jewelry. Mosaic jewelry was once in favor although it is not now worn to any great extent. The chapter on amber jewelry containing insects will be a novelty to the ordinary reader, but amber with inclusions such as leaves, insects, and in at least one instance a fish, have long been familiar to collectors.

#### Warshawsky at Howard Young's

The oils on view at the Howard Young Galleries, 620 Fifth Ave., through Jan. 20, by A. G. Warshawsky, are the result of four years painting in Europe during the war, and evidently for some time after the signing of the armistice. Many were done within earshot of artillery fire, for the artist, while serving with the French armies, continued to paint at odd intervals. That he is an adherent of the French school is evidenced in all his work. At times one hears echoes of Monet, and again the Renoir influence is manifest. But in due course he arrives at a personal expression, and the result is satisfying. He interprets with brilliancy, "The Brittany Coast," one of the most original works in the display, with majestic rocks, guarding a stretch of well painted, beautifully lit water, "Brittany Farms," has good arrangement and clever color manipulation. "Violet and Gold" is a lovely composition with varied color scheme and good distance, and "Gardens at Nice" is sunny and joyous, "Valley of Trestrao" is interesting in design and forcefully conveys its message of poetry, dignity and charm. "A Corner of The Luxembourg," which harks back to Renoir,